

MacDiarmid とスコットランドの自立

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T. S. Eliot は例のあの伝統論のもとにスコットランドの主体性を否定した。この否定は Gregory Smith の *Scottish Literature* の評論の中で展開された。しかも表題はしんらつをきわめている。‘Was there a Scottish Literature?’ あきらかにスコットランド文学の否定であろう。論理はスコットランドの伝統の文化の欠落を前提として組みたてられている。

When we assume that a literature exists we assume a great deal: we suppose that there is one of the five or six (at most) great organic formations of history. We do not suppose merely ‘a history’, for there might be a history of Tamil literature; but a part of History, which for us is the history of Europe. We suppose not only a corpus of writings in one language, but writings and writers between whom there is a tradition ... We suppose a mind which is not only the English mind of one period with its prejudices of politics and fashions of taste, but which is a greater, finer, more positive, more comprehensive mind than the mind of any period. And we suppose to each writer an importance which is not only individual, but due to his place as a constituent of this mind.⁽¹⁾

この前提は必然的にスコットランド語の ‘the continuity’ の否認につながる。

Scottish literature lacks ... the continuity of the language. ... It is precisely in the years when English literature was acquiring the power of a world literature that Scottish language was beginning to decay or to be abandoned.⁽²⁾

さらにスコットランド語は英語の地方語として卑しめられる。スコット

ランド文学も同じ 'a provincial literature' なる評価を受け自立の可能性も否定される。

We are quite at liberty to treat the Scots language as a dialect, as one of the several English dialects which gradually and inevitably amalgamated into one language. Only Scotland, more isolated, and differing from the others more than they differed from each other, retained its local peculiarities much longer. The first part of the history of Scottish literature is a part of the history of English literature when English was several dialects; the second part is a part of the history of English literature when English was two dialects—English and Scots; the third part is something quite different—it is the history of a provincial literature. And finally, there is no longer any tenable important distinction to be drawn for the present day between the two literatures.⁽³⁾

イングランドの言語、文学の絶対支配の継続の疑いをいれない正当化である 'cultural hegemony' の確立である。われわれ言語、文化を異とするアジアの民族の一員としても黙認できない侮りであろう。まして直接の批判の対象にさらされているスコットランド人には許容しがたい冒瀆といえる。スコットランドの文化、伝統の不在の提言に反発し挑んだスコットランド人がおり、運動があった。Edwin Muir, Lewis Grassie Gibbon, Neil Gunn, Hugh MacDiarmid による 'the Scottish Renaissance' である。しかし、Douglas Gifford も評述するようにスコットランド・ルネッサンスの運動も直線的ではない。Douglas Gifford の論点の主題も矛盾、対立、不統一におかれている。

What our four ... here raise is not the *unity* of the Renaissance, but rather the unfortunate peripheral and personally motivated *disunity*, so harmful to the dissemination of the movement. ... I contend that these ... show ... a personal disenchantment, an alienation, a desire to remain detached.⁽⁴⁾

にもかかわらず、スコットランドの伝統、文化の‘rebirth’, ‘regeneration’を意識し、推進した客観的事実にはかわりがない。この小論では T. S. Eliot を射程にすえてスコットランド・ルネッサンスを主導した Hugh MacDiarmid の *A Drunk Man Looks at the Thistle* を中心に再生、自立を考えることにしたい。

A Drunk Man Looks at the Thistle の分析に入るまえにあらかじめ T. S. Eliot との関係を記述しておきたい。*The Company I've Kept* の中で同時代の敬愛する代表的三人の詩者をあげ T. S. Eliot にも言及している。

It has been written of me that I seemed to have read everything and to know everybody's, and there can be no doubt, I think, that the circle of my acquaintanceship is vastly greater than that of most people. Greater—and far more various. There can be few alive who have known and been on friendly terms with W. B. Yeats, T. S. Eliot and Dylan Thomas to name only three of the best-known of a multitude of poets I have known.⁽⁵⁾

言及だけではない。Duncan Glen との対話の中で Pound との比較で批判されている。あの偏狭性、アングリカニズム、‘classicality’ がさらされているのである。

... my man is Pound, definitely. I think Pound is an immensely greater influence as a critic and writer and as a poet than Eliot ever was. Eliot, after all, showed a narrowing tendency. He became more and more a high Anglican, supporter of monarchy, and what he called a classicist which is a very narrow definition of classicality, but Pound opened out all along the line, took in more and more. No, Eliot didn't at all.⁽⁶⁾

A Drunk Man Looks at the Thistle においてはスコットランド・ナショナルリズムを媒介につぎのように提案されている。

T. S. Eliot—it's a Scottish name—

Afore he wrote “The Waste Land” s'ud ha'e came

To Scotland here. He wad ha'e written
A better poem syne—like this, bygum! (p. 94)⁽⁷⁾

過剰な自負、思いあがりになりかねない。このほかにも Eliot の意識化がいくつかみられる。一例をあげると、

Baith bairns and God'll be obsolete soon
(The twaesome gang thegither), and forsooth
Scotland turn Eliot's waste-the Land o' Drouth. (p. 134)

Eliot 批判は詩人個人の固有の思想、世界に問題があるのではない。詩人をささえている土台が問われているのである。T. S. Eliot の固執するイギリス文学全体の停滞、退廃にかかわっているのである。Duncan Glen との対話でつぎのように指てきされている。

It's wrong too. I mean, the idea is that English literature is one of the great literatures of the world. Now that's a very questionable thing. That idea grew and was fostered *pari passu* with the development of the British Empire and I think with the decline of the Empire we are going to lose it. I deny absolutely that English literature is one of the great literatures of the world.⁽⁸⁾

にわかに賛同しがたい批判ではある。しかし、不当に 'English imperialism' に抑圧され自立をはばまれて来た弱小民族の後裔としてゆえなき偏見ではないであろう。

われわれはまず *A Drunk Man Looks at the Thistle* における 'English imperialism' におかされているスコットランドの実体の析出から始めることにしたい。

A Drunk Man において特徴的なことはスコットランドが 'thistle' とのかさなりで表現されていることである。

And a' the dour provincial thocht
That merks the Scottish breed
— These are the thistle's characters,

To argie there's nae need.
 Hoo weel my verse embodies
 The thistle you can read!
 — But will a Scotsman never
 Frae this vile growth be freed? (p. 122)

‘dour’, ‘provincial’, ‘vile’ がスコットランド、あざみの ‘characters’ である。‘characters’ の主たる実体は何か。‘country’s contrair qualities’ であろう。

And I in turn ‘ud be an action
 To pit in a concrete abstraction
 My country’s contrair qualities (p. 145)

この ‘contrair qualities’ がスコットランドの歴史的現実なのである。この歴史的現実をいますこしあげておきたい。‘half-way hoose’ ではなく ‘extremes’ に晒すことに自己の存在をすえている。

I’ll ha’e nae hauf-way hoose, but aye be whaur
 Extremes meet—it’s the only way I ken
 To dodge the curst conceit o’ bein’ richt
 That damns the vast majority o’ men. (p. 87)

どういうことか。スコットランドが ‘extremes’ が相互にかち合う場所であるということであろう。⁽⁹⁾ ‘contrair qualities’ は何も風土だけではなくスコットランドの ‘soul’ にも反映されている。

This Freudian complex has somehoo slunken
 Frae Scotland’s soul— (p. 93)

いますこし、‘complex’ と ‘soul’ にみられる関係をあげておきたい。‘Masoch’ と ‘Sade’ の併存による ‘Havoc’。

Masoch and Sade
 Turned into ane
 Havoc have made

O' my a'e brain. (p. 99)

詩人の 'spirit' と 'thistle' の 'shape' の同化。

My self-tormented spirit took
The shape repeated in the thistle (p. 105)

このことに 'thistle' とスコットランドの関係について後ほどふれたい。
己れの 'contrair shape' たいする 'instincts' による反発。

My nobler instincts sall nae mair
This contrair shape be gi'en.
I sall nae mair consent to live
A life no' fit to be seen.' (p. 120)

'contrair qualities' はスコットランドの風土だけではなく、スコットランドの 'soul'、詩人の本体でもあった。

ところで、スコットランドと 'thistle' の関係であるが、'thistle' は Ann Edwards Boutelle が *Thistle and Rose: a study of Hugh MacDiarmid's poetry* でくわしく論じているようにスコットランドの emblem である。この実体はスコットランドの伝統、文学、歴史とかかわり 'roses' と対比のもとに述べられている。

MacDiarmid found this symbol, of course, in Scotland's traditional plant. Despite its history, the symbol was fresh, unused in literature before *A Drunk Man*. And while MacDiarmid takes it over from Scottish history and uses historical associations, he recreates the thistle in order to make it the grand symbol of his paradoxical vision. As he presents it here, the thistle is richly suggestive, its prickles linked with Christ's crown of thorns, with the phallus, and with all that constricts and binds man. Its topmost branches burst forth in flowers, and by calling these "roses" MacDiarmid is able to add to the thistle and to the connotations suggested by its prickles all the traditional associations of the rose; perfection, beauty, love, woman, England, fulfilment, Christ. These traditional associations, however,

are seen in a new light because of their connection here with the ugliness and the agony of the thistle. The symbol he creates is the ultimate symbol for his paradoxical vision of synthesis.⁽¹⁰⁾

本詩のなかでは thistle は 'Scotland', 'Scots' はもとより 'munelicht', 'whisky', 'Jean', 'wife', 'leprosy', 'Leviathan', 'candelabra', 'candle', 'octopus' に転化、変身している。たとえばつぎのようなコンテキストで 'munelicht', 'lookin'-glass', 'thistle', 'myself' とイメージが連動している。

The munelicht's like a lookin'-glass,
The thistle's like myself,
But whaur ye've gane, my bonnie lass,
Is mair than I can tell. (p. 90)

いま一つあげれば 'candelabra', 'candle', 'God', 'I', 'mind and meanin' o' the octopus', 'Inane' と連想が展開される。

I am the candelabra, and burn
My endless candles to an Unkent God.
I am the mind and meanin' o' the octopus
That throws its empty airms through a' th' Inane. (p. 148)

'extremes', 'dooble form', 'chaos', 'complex', 'Havoc' のきわみであろう。

なぜスコットランドは 'contrair qualities' にさらされなくてはならないのか。MacDiarmid のスコットランド・ルネッサンスの理念は何であったのか。'contrair qualities' は前に言及したように歴史的現実である。どのようにしてこの現実が生み出されたのか。ここでは三つの視点から考えてみたい。第一は、神の不当な 'speech' の配分である。

God gied man speech and speech created thocht,
He gied man speech but to the Scots gied nocht
Barrin' this clytach that they've never brocht

To onything but sic a Blottie O
 As some bairn's copybook micht show (p. 115)

神は 'Scots' に 'thocht' をはぐくむ 'speech' をさずけなかった。'Blottie O' 以外のなにものでもない。神とは何かをここではあらためて問うことはしない。しかしあの 'English imperialism' の言語の抑圧、支配とかさねることもできよう。解釈は多様である。

第二はイングランドの 'King', 'System', 'forces', 'poo'er' への嫌悪、反発にみられる。

Upon their King and System
 Glower as on things that whiles in pairt
 I may admire (at least for them) ,
 But wi' nae claim upon my hert,
 While a' their pleasure and their pride
 Ooutside me lies — and there maun bide.
 Ooutside me lies — and mair than that,
 For I stand still for forces which
 Were subjugated to mak' way
 For England's poo'er, and to enrich
 The kinds o' English, and o' Scots,
 The least congenial to my thoughts. (p. 157)

'my thoughts' の存在、発展をはばむのがイングランドの hegemony, imperialism, centralism であるというのである。

第三は同胞であるスコットランド人の批判にあらわれている。"their auld groove", "the same category", "their ignorance", "their obstinacy",

*They canna learn, sae canna move,
 But stick for aye to their auld groove
 —The only race in History who've*

*Bidden in the same category
 Frae stert to present o' their story,*

And deem their ignorance their glory.

The mair they differ, mair the same.

The wheel can whummle a' but them,

—They ca' their obstinacy "Hame", (p. 165)

この批判のもとにつぎのようにこれの宿命を問い、嘆く。

But in this huge ineducable

Heterogeneous hotch and rabble,

Why am I condemned to squabble? (Ibid.)

しかし、詩人は嘆いてばかりいない。スコットランドの宿命であるかれらの 'burden' をひきうけ 'livin' tomb' の破碎を誓うのである。

'A Scottish poet maun assume

The burden o' his people's doom,

And dee to brak' their livin' tomb. (Ibid.)

この誓い、使命感はここだけに見られるわけではない。例えばつぎのいくつかの詩句にもかたられている。

To prove my saul is Scots I maun begin

Wi' what's still deemed Scots and the folk expect,

And spire up syne by visible degrees

To heichts whereo' the fules ha'e never recked. (p. 83)

To meddle wi' the thistle and to pluck

The figs frae't is my metier, I think. (p. 93)

The function, as it seems to me,

O' Poetry is to bring to be

At lang, lang last that unity... (p. 163)

しかし、使命の実現はよういではない。これまでに実現されたことがない。多くの詩人が挑み、挫折している。

Mony ha'e tried, but a' ha'e failed.

Their sacrifice has nocht availed.

Upon the thistle they're impaled. (p. 165)

なぜか。スコットランドの 'the vast majority of the people' はあまりにもながく 'English imperialism' に従属してきた。自立は 'difficult' であるというさめた意識をもっている。にもかかわらず、MacDiarmid は確信している。

It is difficult to tell if they can recover their Scottishness in any full measure. But what I *am* certain about is that the *opportunities* of doing greater work in Scots and in Gaelic will occur once we get our independence.⁽¹¹⁾

すなわち、スコットランドの自立の '*opportunities*' のあることを信じて疑わないのである。しかし疑いきれなくなる '*opportunities*' の始動までどうするか。David Daiches が諒解するように妻 Jean との 'Silence' なのかもしれない。⁽¹²⁾

O I ha'e Silence left,

'And weel ye nicht,'

Sae Jean'll say, 'efter sic a nicht!' (p. 167)

多義性こそがこの長詩ばかりではなく、MacDiarmid, スコットランドのモダニズムの実体であろう。

この小論のしめくくりにあたり限られたなかで一定の結論と展望をあたえておきたい。論文の主題は T. S. Eliot に否定されたスコットランドの伝統、文化、言語の自立を問うことにおかれた。展開は MacDiarmid の *A Drunk Man Looks at the Thistle* を中心としてすすめられたと言ってよいであろう。このなかでくりかえし提示されたのはスコットランドの 'contrair qualities' である。

'contrair qualities' はスコットランドの歴史的エンブレムでもある 'thistle' の個性でもある。'thistle' のイメージは 'munelicht', 'whisky', 'leprosy', 'Leviathan', 'candelabra', 'candle', 'octopus' とかさなり化身し

ている。したがって MacDiarmid はつねにさまざまなイメージ、価値がまじわる 'extremes' に自己を晒させる。晒すことによって詩人は 'the vast majority o' men' がおちいる "richt" をなしていると言う 'conceit' からまぬかれることができる。

スコットランドの自立は 'contrair qualities', 'extremes' を直視するなかではられる。この直視が破砕につながるのである。しかしスコットランドは 'English imperialism' に歴史的におかされてきた。再生はむずかしい。しかし再生の 'opportunities' のあることを MacDiarmid は期待してやまない。

これまでわれわれはスコットランドの自立を Hugh MacDiarmid の *A Drunk Man Looks at the Thistle* を主にして論じてきた。しかしスコットランドの自立を主題としたのは何も MacDiarmid にかぎらない。例えば、Edwin Muir, Neil Gunn, Lewis Grassie Gibbon もスコットランド・ルネッサンスにかかわっている。これからはスコットランドの自立、再生の問題をかれらとかかわらせ、文化的、社会的、政治的にとらえていくことにしたい。

注

- (1) *The Athenaeum* (1 August 1919), p. 680. ついでながらこの評論は Eliot のあの 'Tradition and the Individual Talent' が *Egoist*, vi, 4 に掲載された同年である。(Sept/Oct 1919) ここであらかじめ Gregory Smith の文学理念を提示しておきたい。Smith の理念は "Caledonian antiszygy" を核として展開している。いかに。

The literature is remarkably varied, and that it becomes, under the stress of foreign influence and native division and reaction, almost a zigzag of contradictions. The antithesis need not, however, disconcert us. Perhaps in the very combination of opposites—what either of the two Sir Thomases, of Norwich and Cromarty, might have been willing to call 'the Caledonian antiszygy'—we have a reflection of the contrasts which the Scot shows at every turn, in his political and ecclesiastical history, in his polemical restlessness. (Gregory Smith, *Scottish Literature: character and influence*, p. 689, London, Macmillan, 1919, p. 4) ところで、MacDiarmid は

何もスコットランドの言語、文化だけの再生に固執していたナショナリストではない。抑圧された弱小民族の解放のために第1次世界大戦で闘った経験がインターナショナリストにもしているのである。

I think that there is something deeper in the proliferation of nationalisms all over the world. Millions of people have come to feel isolated from their native roots and are trying to reroot themselves in some indigenous tradition, reviving their native languages and so on. That will continue and it is an insistence on maintaining the variety of life. On that level the main objection to capitalism is that it kills. Centralism always comes from the demands of orthodox finance. (Walter Perry, *Hugh MacDiarmid: meta-physics and poetry*. (Hamilton: Lothlorien Publications, 1975.)

‘Capitalism’, ‘Centralism’, ‘Orthodox’ の否定は ‘the big languages’ の否定につながる。モダニズムの宣言である。

But it's not a provincial idiosyncrasy, the desire to revive one's native language. The thing's happening all over the world: there's a revival of small languages, often obsolete or obsolescent. They've never been the media of literature before and they're all being revived. So it's not a Scottish local thing at all. It's a challenge to linguistic imperialism all along the line. We won't have the big languages at all. (Nancy Gish, ‘An Interview with Hugh MacDiarmid’, *Contemporary Literature* 20, no. 2, 1979, p. 145.)

“the big languages” の否定の宣言はもとより MacDiarmid だけによるのではない。モダニストの共通の認識だったのである。Alan Bold の MacDiarmid と the “men of 1914” の関係の指摘が証しているといえよう。

A new linguistic idiom had to be created and Grieve watched admiringly the attempts of the ‘men of 1914’ — as Wyndham Lewis termed himself, Pound, Eliot and Joyce — to create it. Pound's artistic commandment to ‘make it new’ was taken very seriously by the Scottish poet. (Alan Bold, *MacDiarmid: The Terrible Crystal*, (London: Routledge & Kegan Paul, 1983, p. 15.) 例えばアメリカのモダニスト Ernest Hemingway の *A Farewell to Arms* ではこう否定されている。

I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stock-yards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain

numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (London: Jonathan Cape, 1978, p. 162.)
言語意識の革命である。

- (2) *Ibid.* T. S. Eliot のほかにスコットランド語、スコットランドの文化、スコットランド民族に 'anti-Gaelic feelings' をいだいていた知識人をあげておきたい。知識人とは Samuel Johnson のことである。例の旅行記のなかから二つ提示しておきたい。ひとつは、'national manners' の激変にともなう民族の自立、言語の喪失である。

We came thither too late to see what we expected, a people of peculiar appearance, and a system of antiquated life. The clans retain little now of their original character, their ferocity of temper is softened, their military ardour is extinguished, their dignity of independence is depressed, their contempt of government subdued, and the reverence for their chiefs abated. Of what they had before the late conquest of their country, there remain only their language and their poverty. Their language is attacked on every side. Schools are erected, in which *English* only is taught, and there were lately some who thought it reasonable to refuse them a version of the holy scriptures, that they might have no monument of their mother-tongue.

いま一つはあらわなるスコットランドの言語、民族、思想、文学、社会の軽侮である。

Of the Earse language, as I understand nothing, I cannot say more than I have been told. It is the rude speech of a barbarous people, who had few thoughts to express, and were content, as they conceived grossly, to be grossly understood. After what has been lately talked of Highland Bards, and Highland genius, many will startle when they are told, that the Earse never was a written language; that there is not in the world an Earse manuscript a hundred years old; and that the sounds of the Highlanders were never expressed by letters, till some little books of piety were translated, and a metrical version of the Psalms was made by the Synod of Argyle. Whoever therefore now writes in this language, spells according to his own perception of the sound, and his own idea of the power of the

letters. The *Welsh* and the *Irish* are cultivated tongues. The Welsh, two hundred years ago, insulted their English neighbours for the instability of their Orthography; while the Earse merely floated in the breath of the people, and could therefore receive little improvement. (*Johnson's Journey to the Western Islands of Scotland and Boswell's Journal of a Tour to the Hebrides with Samuel Johnson LL. D.*, ed. R. W. Chapman. London: Oxford University Press, pp. 51, 104-5.)

Johnson の上の偏見にたいして Victor Edward Durkacz はつぎのような批判、注釈をくわえている。

Independent of the evangelical movement was a gradually dawning awareness that Gaelic was indeed a language of culture. This very notion was anathema to Dr. Johnson, whose anti-Gaelic feelings are well known. Johnson reserved his venom for Gaelic learning, abhorring all pretensions of Gaelic to cultural achievement. This found expression in his *Journey to the Hebrides*, first published in 1775. Gaelic, or 'Earse' as he insisted on calling it, 'is the rude speech of a barbarous people, who had few thoughts to express, and were content, as they conceived grossly, to be grossly understood'. It never had been a written language, he claimed, and had no ancient literature or even an established orthography. (*The Decline of the Celtic Languages: a study of linguistic and cultural conflict in Scotland, Wales and Ireland from the Reformation to the Twentieth Century*. (Edinburgh: John Donald) p. 191. Johnson の他にも Edwin Muir, George Orwell がいる。あらためて論じることにはしたい。

- (3) T. S. Eliot, *op cit.*, スコットランド文学の自立の否定はイングランドの "a powerful capital" の支配、統廃合のあらわれなのである。

In the modern world the struggle of capitals of civilization is apparent on a large scale. A powerful literature, with a powerful capital, tends to attract and absorb all the drifting shreds of force about it. Up to a certain limit of dissimilarity, this fusion is of very great value. English and Scottish and Irish (if not prevented by political friction), are cognate enough for the union to be of value. The basis for one literature is one language. The danger of disintegration of English literature and language would arise if the same language were employed by peoples too remote (for geographical or other reasons) to be able to pool their differences in a common metropolis (p. 681.) にもかかわらず Alan Bold が表明するように

Mac Diarmid とモダニスト T. S. Eliot とのサークルとは共通の認識を分かちあっていた。MacDiarmid regarded himself as a modernist who had as much in common, stylistically, with the innovatory trio of Joyce, Pound and Eliot as he had with the Scottish tradition. Coincidentally, MacDiarmid and Eliot share an important date in the calendar of modernism: the pseudonymous Hugh Mac Diarmid made his poetic debut, with 'The Watrigaw', in *The Scottish Chapbook* of October 1922—which was the same month *The Waste Land* appeared in the first issue of Eliot's periodical *The Criterion*. MacDiarmid greatly admired Eliot's intellectual approach and critical prestige and was proud to be associated with *The Criterion* (which ran from October 1922 to January 1939). Eliot praised MacDiarmid's *Mature Art* and paid tribute to his inventive use of Scots. (*The Letters of Hugh MacDiarmid*, ed. Alan Bold, p. 433.) しかし、MacDiarmid だけではない。スコットランドのモダニスト Lewis Grassie Gibbons, Edwin Muir, Neil Gunn は正規の大学教育を受けていない。題材も都会ではなく“農村”である。例えば MacDiarmid の詩作の土台は Langholm, Montrose, Shetland, Lanarkshire におかれている。みずからを辺境におき世界を展望したのである。Alan Bold, *op. cit.* pp. 36–7.

- (4) 'In Search of the Scottish Renaissance', *Cencrastus*, (Summer 1982), p. 26.
- (5) *The Company I've Kept* (London: Hutchinson, 1966, p. 16.). この他にも Pound, Joyce があげられている。しかし、T. S. Eliot の「根こぎ」が MacDiarmid のスコットランドの再生のかわらぬ主題の一つにすえられていたことは否定できない事実である。この事実はつぎの序論にも明示されているといえよう。

The late Mr T. S. Eliot said that Burns was “a decadent representative of a great alien tradition”, meaning alien to English literature. Now it was precisely to set going a process towards recovering that “alien tradition” in full that these articles were written, and to seek to carry that tradition to new levels of expression in accordance with the requirements of our vastly changed circumstances today — and (presumably) tomorrow, in accordance, that is to say, with the needs of a period of acceleration of change unprecedented in all history. (*Contemporary Scottish Studies*, Edinburgh; Scottish Educational Journal, 1976, p. 111.) しかし、MacDiarmid が Burns の再生を無批判にはかろうとしたのではないことは断っておきたい。London

Burns Club were promoting what they called Vernacular Circles. Lewis Spence in Edinburgh, and others whom I knew were interested in that and they tried to get me to go in; instead of going in I said, No, I said, I don't think that is the right way at all—all these people want to do is keep propagating this kind of rural, backward-looking, sentimental use of Scots. I want something quite different. I want to work back to a canon. I don't want Burns, I want Dunbar. I had, oh, scores of letters in various papers against the London Burns Club Vernacular Circles. Well, I'm going to start writing in the Vernacular myself—I'll have to dissociate it. That was the reason. It was an eye-opener to me. What I said to myself, roughly, was: I wonder if it is just a question of angle of approach. If you approach the problem of Scots from a different angle you'd produce something quite different from this post-Burns sentimental Scots stuff. And I did that. And I produced 'The Watrigaw' and then I went on from there. And, of course, they wouldn't believe it. (*The MacDiarmids: a conversation*, by Hugh MacDiarmid and Duncan Glen, Preston: Akros, 1970.)

- (6) *Ibid.* あとでもう一度ふれることになるが Nancy Gish との対話のなかで、同じ視点から展開されている。The difference between Eliot and Pound, who were very friendly at one time or another, is that Pound kept opening out. That gives the sort of inchoate aspect to his *Cantos*, taking in all kinds of material and so on. Eliot's process was the opposite one; he kept narrowing, becoming narrower and narrower in his basis, his ideological basis. That's where I fell foul with him. 'An Interview with Hugh MacDiarmid', *Contemporary Literature*, 20, no. 2, 1979, p. 151.)
- (7) *Complete Poems of Hugh MacDiarmid : 1920-1976*, 2vols, ed. Michael Grieve and W. R. Aitken (London: Martin Brian & O' Keeffe, 1978) これからの引用するテキストと page はいずれも *Complete Poems* からとすることを明示しておきたい。ところで、MacDiarmid は Walter Scott の評価を同じ視点からくだしている。'A lot of contemporaries of Scott's wondered where he got his Scots; it was foreign to his family, foreign to his professional development as a lawyer, and so on, and yet he had a wonderful knowledge of Scots ... he'd a marvelous grip of Scots. If he'd written more in Scots he'd have been a better writer. (Alexander Scots, 'An interview with Hugh MacDiarmid' in *Studies in Scottish Literature*, Vol XIV, 1979, p. 16.)

MacDiarmid のスコットランド、スコットランド語への傾斜がよくあらわれているといえよう。

しかし、MacDiarmid の 'Scots' の再生にためらいを見せる人もいた。例えば John Buchan である。My friend has set himself a task which is at once reactionary and revolutionary. . . He would treat as a living language and apply it to matters which have been foreign to it since the sixteenth century. Since there is no canon of the vernacular, he makes his own, as Burns did, and borrows words and idioms from the old masters. He confines himself to no one dialect, but selects where he pleases between Aberdeen and the Cheviots. This audacity may make some of the pieces difficult for the reader, and it may be that he does not always succeed, for a man with a new weapon rarely hits the mark at the first shot. (Preface to Hugh MacDiarmid, *Sangschaw*. Edinburgh: Blackwood, 1925, p.x.) MacDiarmid の確信はぐらつかない。Burns by adhering to Scots became perhaps the most international poet the world has ever seen. *The Times Literary Supplement* has welcomed the renaissance of Scots both for its own sake and as advantageous to English poetry itself. It must always be remembered, too, that if your reviewer is right about the inevitable disappearance of Lallans we will also lose not only Burns but a great body of the best Scots songs (which certainly shows no signs of loss of popularity) and balladry. I do not believe the world, let alone Scotland, will willingly let these go. (*The Letters of Hugh MacDiarmid*, ed. Alan Bold. London: Hamish Hamilton, 1984, pp. 803—804.)

- (8) 'English imperialism' の批判が Nancy Gish との対話でつぎのように提示されている。We Scots have always been distinguished from the English; we're internationalist in a way the English have never been. The English were imperializing country or people. ('An Interview with Hugh MacDiarmid,' p. 144.)
- (9) 'Extremes' について Catherine Kerrigan の注釈は参考になるので転述しておきたい。

'the extremes of experience were the territory of the poetic imagination, the place where the artist crashed through boundaries into fresh areas of insight and knowledge. To admit into a need "O' bein' richt" meant the death of the imagination, for such a "majority" position set unnecessary limit on human possibility through the false notion that there was one

single truth to be apprehended and held onto. Such static states of the mind, the Drunk Man sees, are of no use to the artist, and he himself proclaims—in the words which became MacDiarmid's personal poetic manifesto—he will always be “Whaur/Extremes meet”. (*Whaur Extremes Meet: The poetry of Hugh MacDiarmid 1920–1934*, Edinburgh: James Thin, 1983, pp. 114–5.)

“Extremes” に自己をすえることは MacDiarmid の詩作のかなめになっている。ほかではつぎのような表現となって展開されている。

What's in a name? From pole to pole

Our interlinked mentality spins. (p. 151)

I sall be moved as it decides

To look at Life frae ither sides;

Rejoice, rebel, its turn abides. (p. 158)

‘Extremes’, ‘From pole to pole’, ‘ither sides’ に自己をすえるとはいかなることか。どのような意図によるのか。‘the curst conceit’ の拒否であろう。拒否することによって少数者のがわに立つ。少数者が ‘pride o’ place and poo’er’, ‘seem-
ing worth’ につかれず ‘what is what’ を見定めることができるからである。

I’d suner be a tramp than king,

Lest in the pride o’ place and poo’er

I e’er forgot my waesomeness.

Sae to debauchery and dirt,

And to disease and daith I turn,

Sin’ otherwise my seemin’ worth

’Ud block my view o’ what is what (p. 128)

この視角は教会、Burns のクラブ、スコットランド人の無教養の批判のなかにもみられる。

As Kirks wi’ Christianity ha’e dune,

Burns Clubs wi’ Burns—wi’ a’thing it’s the same,

The core o’ ocht is only for the few,

Scorned by the mony, thrang wi’ts empty name. (p. 86)

But in this huge ineducable

Heterogeneous hotch and rabble.

Why am I condemned to squabble? (p. 165)

少数者の理念はスコットランドにつらなり、イングランドの体制に対置され、批判の土台となっているものといえよう。

- (10) Ann Edward Boutelle, *Thistle and Rose: a study of Hugh MacDiarmid's poetry* (Loanhead, Midlothian: Macdonald 1980), pp. 87–88.
- (11) Duncan Glen, *op. cit.* しかし、“Scottish Renaissance”の“第二波”の1940年代に入ると MacDiarmid の自信も屈折してくる。“A lot of these younger ones have written what I really call gutter Scots, sort of hazy, weak Scots found on inadequate knowledge of Burns and so on, but they’re not following my example in trying to revive the language at its very roots and develop it. Alexander Scott, “An interview with Hugh MacDiarmid, *op. cit.*, p. 15. Nancy Gish の質問 I can sense the difference. To what extent do you feel that you’ve accomplished the program you set out to achieve in the twenties, the revitalizing of Scottish culture and literature?”に対し、MacDiarmid はおなじ危機の意識でこたえている。
- Not to a great extent. There’s a lot more writing being done in Scots, and as I pointed out to you, there is the educational development in our schools and colleges. But actual production of writing in Scots, no. There are a lot of poets writing poems in Scots, but they haven’t followed my example: their attitude to the language is quite different from mine. I think the reason for that is that they’re younger people, and they hadn’t, as I had—they hadn’t Scots natively. It was my first tongue, you see. They haven’t acquired a certain amount of it since. I think they’re all minor poets. They’re not aiming at major poetry, and I was definitely from the start. I’ve no use for minor poetry. “An Interview with Hugh MacDiarmid” *Ibid.*, pp. 146—7.
- (12) David Daiches, ‘Hugh MacDiarmid’s Early Poetry’, in *Hugh MacDiarmid: a critical survey*, ed. Duncan Glen (Edinburgh: Scottish Academic Press. 1972) pp. 82—3. しかし Iain Critchton Smith も疑問を提示しているように “Silence” は可能性をひめているのであろうか。I am not sure that I completely understand the section about Silence though David Daiches in his introduction to the poem seems quite sure that he understands it. ‘The Golden Lyric’, in *Hugh MacDiarmid: a critical survey*, p.134.

Hugh MacDiarmid and Scottish Independence

TADAO WATANABE

Summary: — The aim of this paper is to question T. S. Eliot's denial of Scottish independence in the fields of tradition, culture and language. This is achieved by taking MacDiarmid's *A Drunk Man Looks at the Thistle* as central theme of the argument. In this work MacDiarmid repeatedly stresses the 'contrair qualities' of Scotland. These 'contrair qualities' are also characteristic of the thistle, the historic emblem of Scotland. The image of the thistle is transformed into 'munelicht', 'whisky', 'leprosy', 'Leviathan', 'candelabra', 'candle', 'octopus'. Consequently MacDiarmid is always exposing himself to 'extremes', where various images and values mix. By exposing himself in this manner the poet is able to escape from the 'conceit' of assuming himself to be right ('richt'), a trap into which 'the vast majority o' men' fall.

Scottish independence is created by confronting these 'contrair qualities' and 'extremes'. Confrontation leads to synthesis. But Scotland has been subjected to 'English Imperialism' throughout much of its history. Rebirth is difficult. But MacDiarmid expects that there will be opportunities for rebirth.